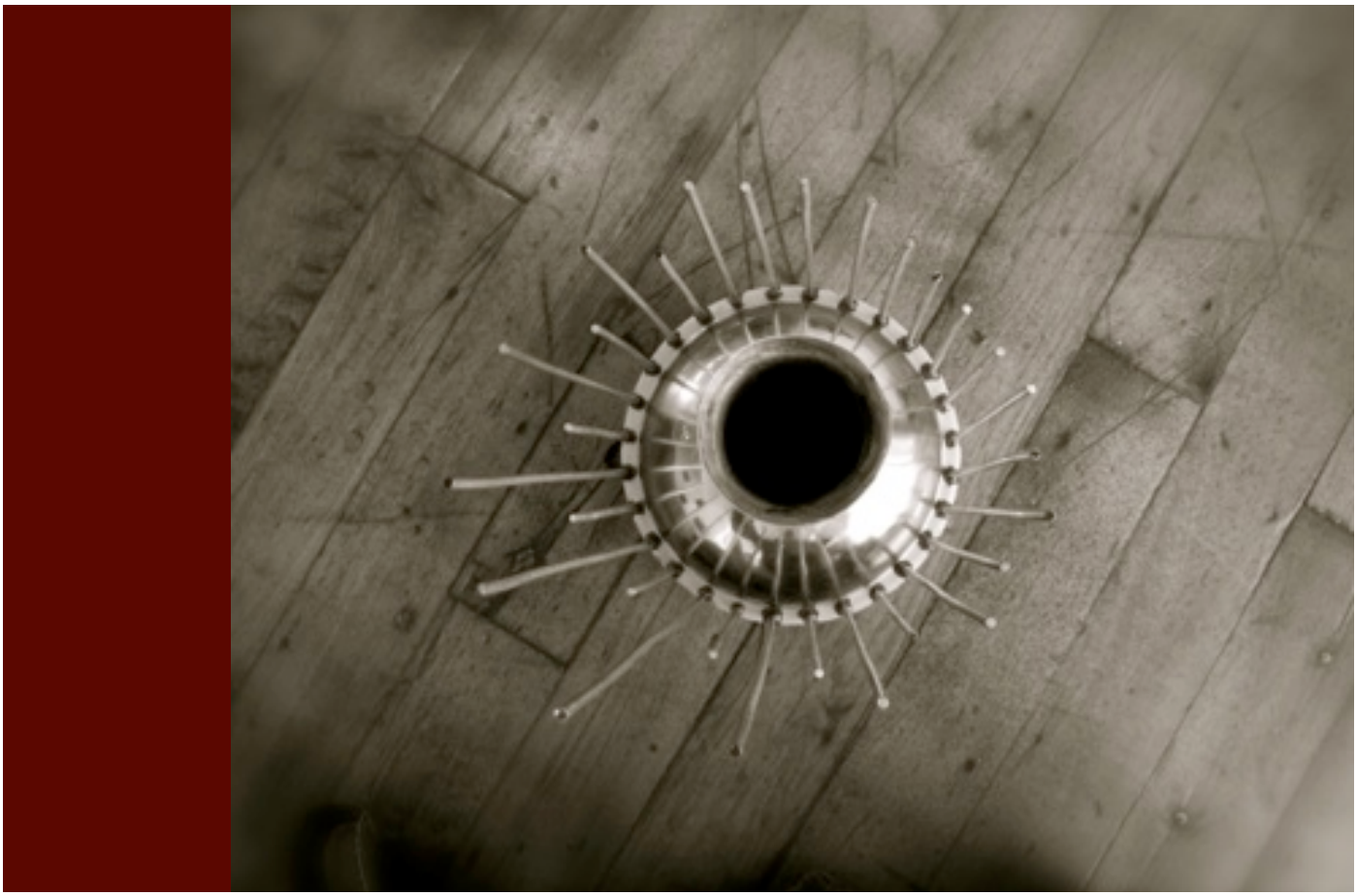
WATERHARP version 1.1



Soundiron Waterharp

Weclome to the Soundiron Waterharp multi-sample library. Our library is a deep capture of an instrument that is generally classified as a Waterharp, which is essentially based on the original "Waterphone" design invented by Richard Waters in the late 1960s, with minor physical shape and and tonal differences.

We've been deeply interested in this instrument for years and finally gave ourselves the excuse and opportunity to capture it as fully as we could. We spent many long hours recording, editing and programming this metal beast, but at the end of it all, we feel it has been completely worthwhile. As far as we know, this is currently the most extensive and playable waterharp sample library available anywhere in the world at any price.

We bowed it, slapped it, struck it with a wide range of mallets and tools, burned it, boiled it, rolled it, sing through it, recorded it with underwater microphones, filled it with metal nails and shake it and so forth.

- Mike Peaslee

Please note: Version 1.0 of this library was originally published as "Waterharp" and previously as "Waterphone" by Tonehammer, Inc. For version 1.1, we've improved the directory structure and fixed a few minor bugs. More updates coming soon.

SOUNDIRON WATERHARP version 1.1

OVERVIEW

74 Kontakt patches (unlocked)
2898 Samples
4.32 GB Installed
24bit / 44.1kHz stereo PCM wav samples (non-unencrypted)
Bonus collection of custom convolution reverb impulses
Powerful custom performance, effects, legato and arpeggiator control interface
Note: Native Instruments Kontakt 3.5 or later full retail version required to use nki presets.

CREDITS

Created by Mike Peaslee and Troels Folmann
Ambient Sound Design by Steven Tavaglione

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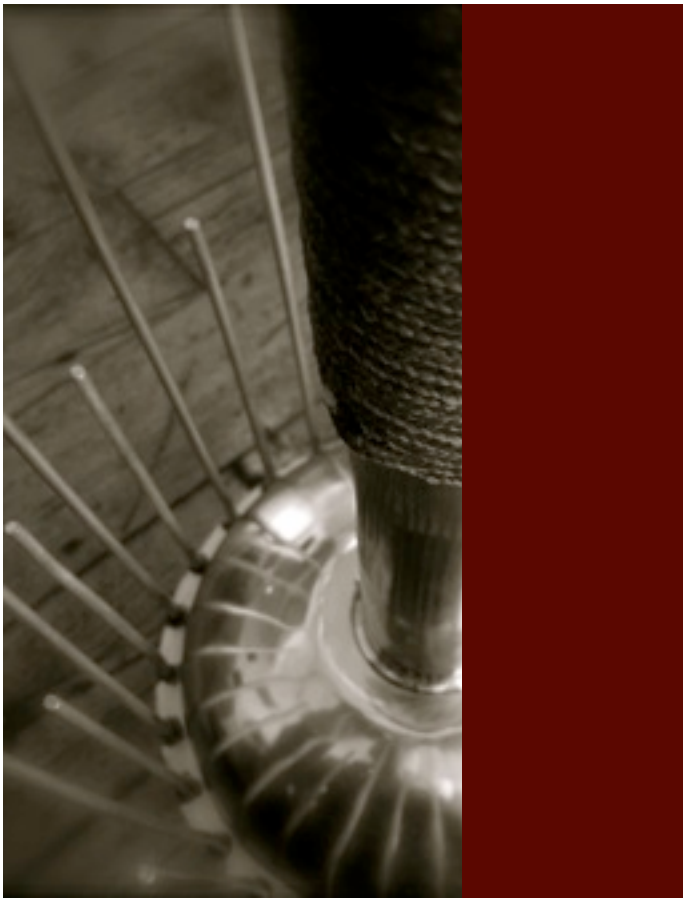


SOUNDIRON.COM

Soundiron
ABOUT Waterharp

ABOUT Waterharp (*AKA "WATERPHONE"*)

A Waterharp is a unique type of atonal acoustic musical instrument constructed largely of a stainless steel resonator "bowl" with a cylindrical "neck", containing a small amount of water, and with brass rods around the rim of the bowl. The Waterharp produces a vibrant ethereal type of music sometimes classified as "ambient music."

Several sizes and design variants of the instrument are available. It is generally played in a seated position by a soloist and played by bowing or drumming and movement so as to affect the water inside, and thus the resonant characteristics of the bowl and rods. The Waterharp is recognized as a true musical instrument and appears in movie sound tracks, record albums, and is used in live performance. As in the "ambient music" genre, there is no established formal notation for scribing compositions.

The Waterharp is a modern invention inspired by the "Tibetan Water Drum, a round, slightly flattened, bronze, drum with an aperture in the center top," according to the inventor of the Waterharp, Richard A. Waters. The Waterharp in part revives the sound-producing principle of an earlier instrument called a nail violin, which also used a resonator and rods (nails), and was struck or bowed.[1]

Contemporary classical composers who have written parts for Waterharp in compositions include Sofia Gubaidulina, Jerry Goldsmith, John Mackey, Tan Dun, Christopher Rouse, Carson Cooman, Andi Spicer, Andrew Carter and Todd Barton. It has also been used prominently by rock musicians Richard Barone and Alex Wong (when playing with Vienna Teng) and can be heard in music by The Harmonica Pocket. Canadian composer, Robert Minden, has been composing for his collection of vintage Richard Waters Waterharps on many recordings since the mid 1980s.[1] [2] [3]

The Waterharp has been featured in the soundtracks to many movies, including The Matrix, Poltergeist, Star Trek, Dark Water (2002 film), and Crouching Tiger, Hidden Dragon as well as in Tan Dun's opera The First Emperor (2006).

from: Wikipedia

ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 44.1kHz / 24bit., in a dry and neutral studio environment. However, we also don't use low pass filtering in our recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 3.5, Kontakt 4 or Kontakt 5. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reveberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has it's own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this's library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

System Requirements

The full retail version of Native Instruments Kontakt 3.5 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 2GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.

Download & Installation

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 3.5 and later ONLY. It cannot be used in the free Kontakt Player. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

We use the Continuata Download Manager to provide high-speed, reliable and fully automated library downloading and installation. Download and run the latest version for your OS (PC or Mac) before proceeding. You'll also need Java v1.6 or later. You may also need to add permissions to your security settings for the downloader, if they block applications from accessing the web.

Next, copy-paste your download code from your download email into the Code box in the downloader window. Make sure to leave out any spaces before or after the code. Press the download button and select the location you'd like to download and install the library. It will automatically start downloading the file(s) and then error-check, extract and install the finished library. Once installation is fully complete, you can remove the .rar download files and store them in a safe place as a back-up copy. We always recommend downloading the latest version of our downloader before you begin. The link in your email will always take you to the latest version.

Don't move, reNAME, delete or modify any of the files or folders created during the download until after you see the status message for all files in your download queue display the word "**INSTALLED**". Please don't close the downloader while it's actively downloading, unless you press the pause button first. To resume downloading, press the Resume button. If you need to resume downloading after closing the downloader, run it again and enter your code and press Download again. Select the same download/installation location on your computer that you chose originally. If the downloader reports a DL Error or Install error, it will usually try to download the file again until it successfully downloads and verifies all the data it needs. Please see your download email for more detailed instructions.

Manual Download

If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you used the downloader originally, but you need to re-install the library manually for any reason, at a later time you can always re-use the original rar files. To do that, you'll need Winrar, UnrarX or another full-featured Rar extraction utility to extract and install the library once download is complete. Please note that Stuffit Expander and Winzip **DO NOT** support many types of common rar files.

Preset Loading

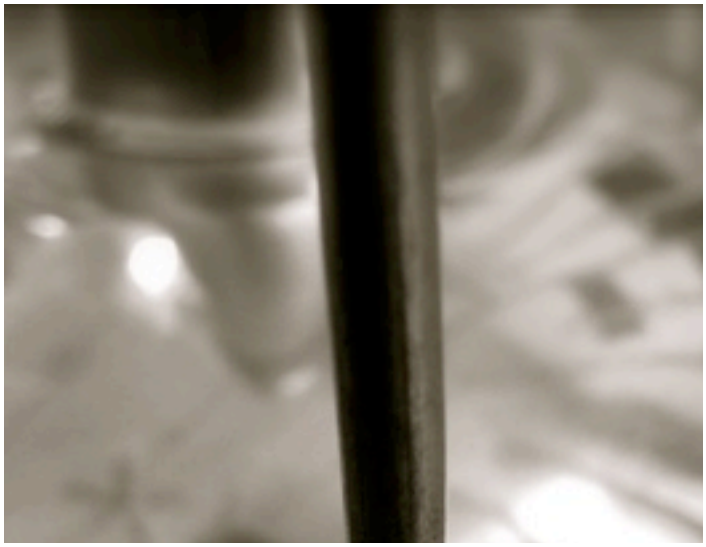
Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

User Presets

If you create custom presets of your own, remember to save them with a new filename in the same directory as the original preset you've modified.. Make sure to select "patch-only" and uncheck the "absolute sample paths" box to preserve the proper directory path structure of the library. This will allow us to provide you future updates to the original presets without accidentally overwriting your custom settings and preserve the necessary relative sample, wallpaper and impulse scripting file path settings.

Batch Re-Saving

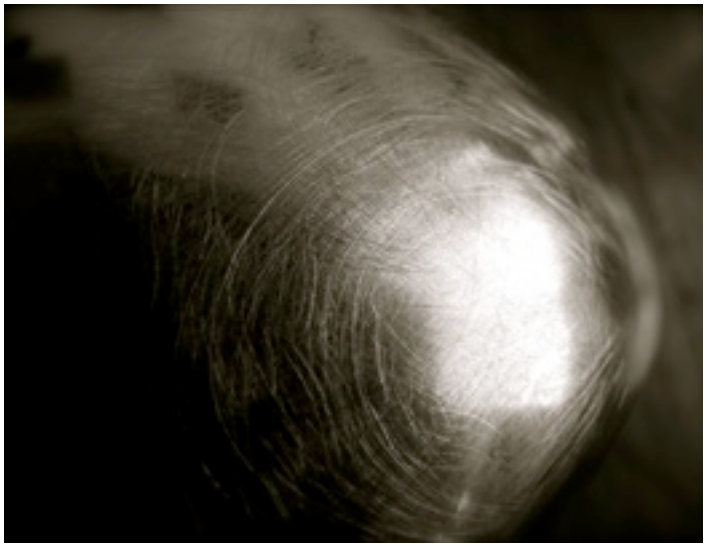
If you move or change the directory structure within the main folder of this library, you may see a "missing sample" warning box when loading the presets into Kontakt. This can generally be corrected by using the "Batch Resave" command, located at the bottom of the drop down menu you'll see if you click on the main File menu at the top of Kontakt. Then select the folder you would like to resave. Select this library's main folder and then if Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. That will update the file-paths stored in the instrument.



SWEEPS AND EFFECTS (BOWED)

These sweeping multi-tone effects are produced by dragging a violin bow over multiple tines in a circular pattern, while spinning the whole instrument a half to full revolution by hand. The 'full' patches throughout this library have about a quart of water in the instrument. The motion of the water within the water chamber is what generates the multi-timbral pitch-bending and warbling effects, especially when the instrument is tilted, spun or shaken. The 'empty' patches are captured without water in the instrument, which provides a more clear, clean, crisp and unwavering tone. While this is a water-phone, these 'empty' patches sound just as interesting and will prove just as useful.

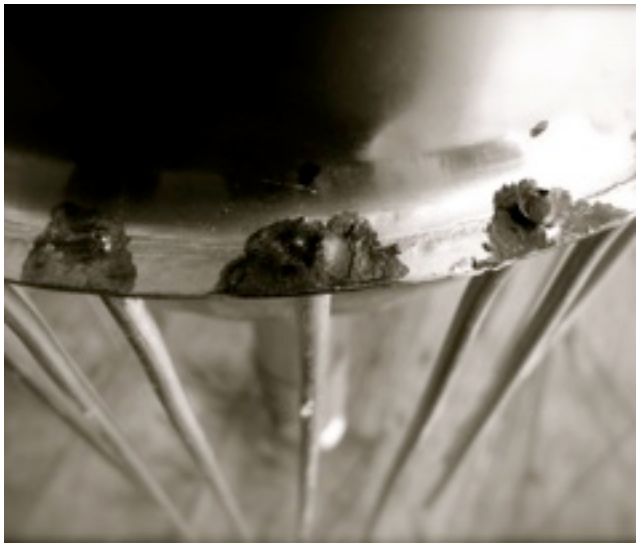
- **Waterharp_fx_full_sweep.nki** (C1 - G7)
- **Waterharp_fx_full_2-note.nki** (C1 – A4 .This is a simplified articulation of the multi-tine bowing effect.)
- **Waterharp_fx_full_slosh.nki** (B0 – C6 .This is a deliberately sloppy version of the multi-tine bowing effects. You can hear the water really moving around.)
- **Waterharp_fx_empty_sweep_fast.nki** (Fast, intense bow sweeps with an empty chamber.)
- **Waterharp_fx_empty_sweep_medium.nki** (C1 – G3. Standard bow sweeps with an empty chamber.)
- **Waterharp_fx_empty_sweep_slow.nki** (C1 – C7. Gentle bow sweeps with an empty chamber.)
- **Waterharp_fx_empty_sweep_short.nki** (C1 – D3. Short, sphone and sweet.)



VIBRO-GRIND AND MAGNETO (BOWED)

These patches were recorded in a couple of ways to create grinding, buzzing and jittering tones. The Vibro-grind sets were done by applying excessive force to the bow, while playing slowly high up on the tines. The Magneto-buzz sets were captured by holding a pair of magnets against either side of each tine, and moving them around. Super creepy.

- **Waterharp_fx_full_vibro-grind.nki** (C1 – C7. Slow, heavy bow grinds over the longest tines, producing a violently jarring buzz.)
- **Waterharp_fx_empty_vibro-grind.nki** (A0 – C5. Without water insides, a slow, heavy bow grinds over the longest tines, producing a violently jarring buzz.)
- **Waterharp_fx_magneto-buzz.nki** (C1 – F7. A violin bow slowly passing over tines while a pair of powerful magnets go to war.)
- **Waterharp_fx_magneto-buzz_tuned.nki** (A0 – F6. The tuned patch has had some minor pitch correction to make it a little more manageable.)



SINGLE NOTES (BOWED)

These two patches are played by bowing a single brass tine at a time, going around the Waterharp. Only the most resonant notes are captured and in some cases, a few nearly identical or mostly atonal tines have been skipped.

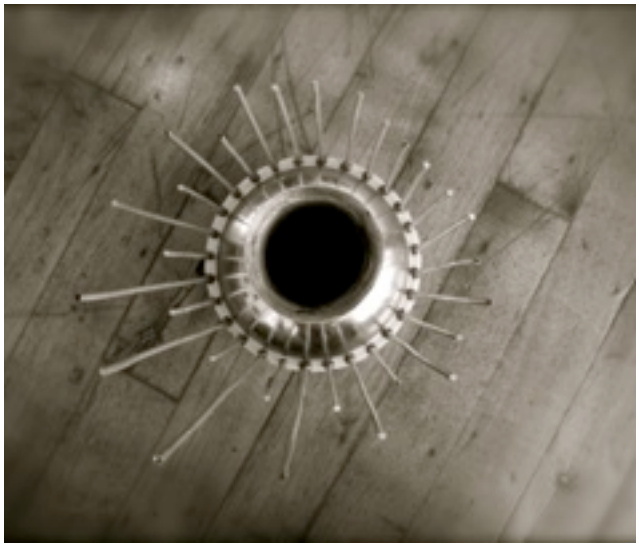
- **Waterharp_sustain.nki** (G1 – G5. 27 unique tines, 2-10 Velocity layers, 4x round-robin or single notes)

These are long drawn-bow sustaining notes, much like you'd play a violin. Except that this violin is made of copper. Tuning is rather approximate,Some notes are full, while others are empty. Some tines ring out well – sometimes even painfully - while others grind or whisper. For natural sounding legato performance scripting, we highly recommend you try downloading and adding the free SIPS Legato script to this instrument patch by Robert "Big Bob" Villwock.

http://nilsliberg.se/ksp/scripts/sips/sips.htm

Although this performance script for the Kontakt 2 scripting engine does an excellent job in blending samples in real-time to create smooth, realistic transitions between notes as you play them, please be aware that our Waterharp sustained notes often have very long, slow attacks and not all notes have notes play the same, so it's doubtful that any legato scripting would be 100% effective in this case. However, keeping that in mind, you may find it very useful.

- **Waterharp_staccato.nki** (A0 – E4, 24 unique tines, 2-6 velocity layers, 4x round-robin or single notes. These are just short bow stabs, caputred in the same way as the sustained notes.)



BOILING

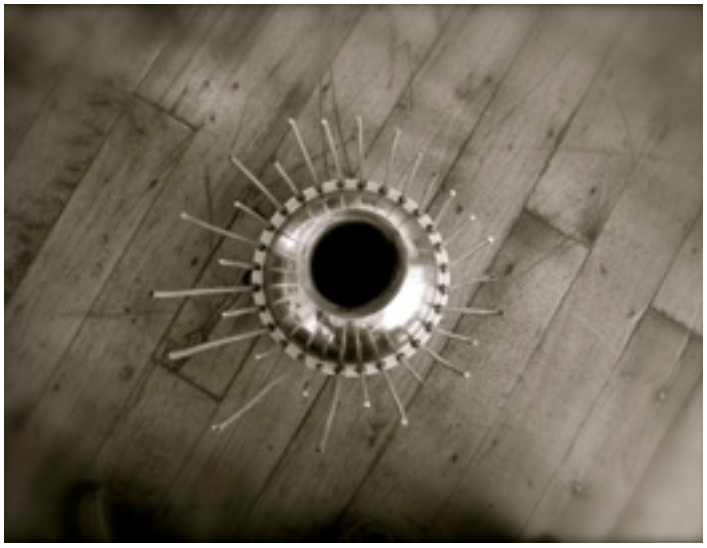
Steven Tavaglione suggested we hard-boil our Waterharp and we figured "why not?" These notes were captured by filling the Waterharp full of water and dumping in around 100 1½ inch long steel sheet rock screws. We then placed the Waterharp on a regular kitchen stove burner and set the temperature to maximum and let it cook. Each instrument patch covers an approximate temperature range from cold to full, rolling boil. The screws buzzed and rattled around inside as we then proceeded to play the Waterharp with one of our more "expendable" violin bows. We primarily mic'd the tines, but we've also included close-mic recordings of the boiling water through the sound hole as well. On more thing to note is that once the water inside was really boiling, the whole instrument started to rock and spin on the burner. You can pretty clearly hear this effect in the sample in the medium and high patches. We had to hang on to it to prevent it from falling off of the stove. We strongly recommend that you do not attempt a similar experiment at home with your own Waterharp or any other instrument.

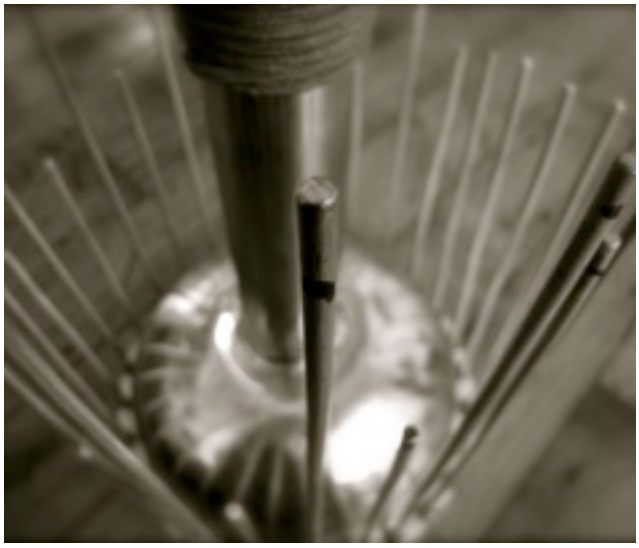
- **Waterharp_xfx_boiling_1_low_heat.nki** (C-1 – D7. You can hear the condensation sizzling away.)
- **Waterharp_xfx_boiling_2_medium_heat.nki** (C-1 – B6. Getting warm in here?)
- **Waterharp_xfx_boiling_3_high_heat.nki** (C1 – F6. Singles and loops w/ release. Shit, it's fucking hot. Why is it starting to spin?)
- **Waterharp_xfx_boiling_4_simmerdown.nki** (C1 – G3. Too late, damage done. The tone seems a little different now, almost goopy. At least nobody got their face burned off.)

UNDERWATER Waterharp

Steve Tavaglione suggested that we throw some hydrophones (special underwater microphones) into the water chamber and play the thing to see what we could get out of it. So we did. The samples are all mono, because we could only fit one hydrophone into the instrument at a time. We also thought about using a hydrophone in the Waterharp while boiling it, but decided against that at the last minute.

- **Waterharp_xfx_hydro_sustains.nki** (G-1 – E2, 2-4 Velocity layers. These are sustaining drawn-bow notes, recorded from the inside, using a hydrophone with a 1" diameter diaphragm.)
- **Waterharp_xfx_hydro_sweep.nki** (C0 – C7. These are multi-timbral sweeps, recorded from the inside, using a hydrophone with a 1" diameter diaphragm.)





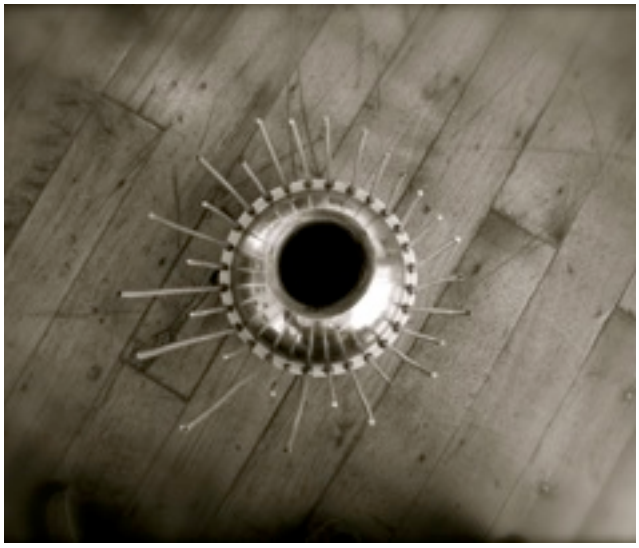
CONVOLUTED PROTO-SYNTHS

These patches are evolving almost synthesizer-esque sounds that are rather hard to explain. They both use multiple instances of Kontakt's built-in convolution effect chained together, using various Waterharp samples as impulses to essentially create self-convolving, auto-evolving, emotionally dark and dreamy ambient soundscapes. These do use built-in effects and some require more sample data loaded into memory, which means these may be rather resource draining on some computers.

- **Waterharp_xfx_splannerstain.nki** (C1-C. This one really swells in, so watch out. Also, beware of A3. We're serious. That particular note resonates like a son of a bitch.)

- **Waterharp_xfx_splannerpad.nki** (C0 – G2. These are actually based on mallet sweeps, using built-in Kontakt 2 convolution effects. No explanation needed. Just have a listen.)

- **Waterharp_xfx_splayertine.nki** (G-1 – C2, 5-7 velocity layers, 6x round-robin. This one is more of a percussive patch, as it uses some of the Waterharp mallet samples. Similar to the splannerpad and splannerstain patches, we've used a couple of instances of built-in convolution effects in a chain and use other Waterharp samples as impulses.)



VOICES FROM WITHIN

Waterharp_xfx_hydro_vox.nki (C0 – A7. Just a few phrases of gentle vocals sung through the cold copper shell of the Waterharp, captured by suspending a hydrophone underwater, inside the instrument. We could only fit one hydrophone into the Waterharp at a time, so the source is mono. We've also tossed on a Kontakt 3 convolution effect (using another Waterharp sample as the impulse) to widen the sound out and make it extra spooky.)

Waterharp_xfx_hydro_vox_Nofx.nki (C0 – A7. Same as above, without the convolution effect. Once again, this is just the sound of Mike singing up through the bottom of the Waterharp, while a hydrophone is suspended inside.)

Waterharp_xfx_Voco-Trocalized.nki (C1 – C5. Self-accompanied bowing and vocals, like a cut-rate flesh and blood vocoder that happens to be made out of Troels.)

STEVEN TAVAGLIONE AMBIENCES

These are all a bunch of completely amazing ambiences and special effects sculpted from the Waterharp samples, using custom scripting, programming and built-in Kontakt effects. All of them are programmed by esteemed woodwind player and world class sound designer Steven Tavaglione. Check out just a small taste of his extensive musical work here: http://www.myspace.com/stevetavaglione

These instruments are all created using either modified or unmodified samples from the Soundiron Waterharp library, as well as built-in Kontakt 3 effects, scripting and programming features. All 7 of them require Kontakt 3 to open and use. The patch names themselves describe what you'll be hearing about as well as we could. We'll just let the awesomeness in each one speak for itself.

Waterharp_xfx_SteveTavaglione.nkm (This is a multi-instrument patch that contains a number of the separate patches below. The instrument will load with one of the patches in solo-mode, but you can mix and match the layers however you see fit.)

Waterharp_xfx_SteveTavaglione_Haunted_Waterharp1.nki (This one doesn't note track. It finds its own way. Just play any key and you'll see.)

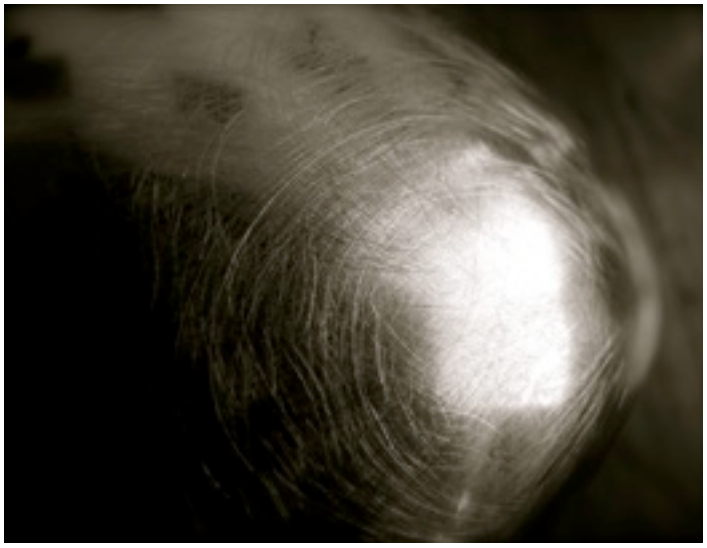
Waterharp_xfx_SteveTavaglione_Haunted_Waterharp2.nki (This one doesn't note track. It finds its own way. Just play any key and you'll see.)

Waterharp_xfx_SteveTavaglione_Merry-Go-Wrong_mw_filter.nki (This one doesn't note track. It finds its own way. Just play any key and you'll see. It also uses modwheel-controlled filtering effects. A little creepy.)

Waterharp_xfx_SteveTavaglione_Messaien_Organlike_scl_constrain.nki (C-1 – G8. Less creepy, more pretty.)

Waterharp_xfx_SteveTavaglione_On_The_Rack_mw_filter.nki (C-1 – G8. This one uses modwheel-controlled filtering effects. Stretched and torn.)

Waterharp_xfx_SteveTavaglione_terror-sparkle.nki (This one doesn't note track exactly. Kind of. It finds its own way. Just play any key and you'll see. Sounds like magical forest nymphs who've taken rather dangerous quantities of pure LSD and locked themselves into a room full of exploding mirrors which are actually doorways into an evil alternate dimension.)



SWEEPS AND FX (MALLET)

These sweeping multi-tone effects are produced by dragging various mallets over multiple tines in a circular pattern, while spinning the whole instrument a half to full revolution by hand. The 'full' patches throughout this library have about a quart of water in the instrument. The motion of the water within the water chamber is what generates the multi-timbral pitch-bending and warbling effects, especially when the instrument is tilted, spun or shaken. We used soft felt, steel bar, steel comb, hardwood, softwood, hard rubber and soft rubber mallets.

Waterharp_fx_mallet_felt_sweep.nki (C1 – B3. Soft felt mallets, dragged and bounced over multiple tines at various speeds.)

Waterharp_fx_mallet_felt_tap_sweep.nki (C1 – B2. Soft felt mallets, dragged and bounced over multiple tines at slow speeds.)

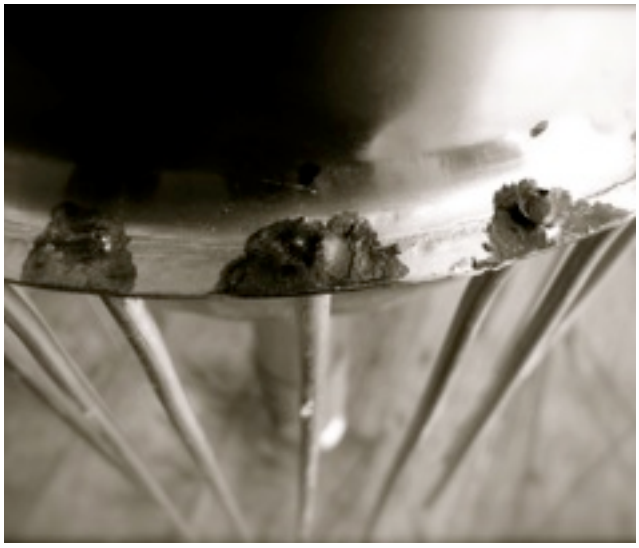
Waterharp_fx_mallet_metal_sweep.nki (C1 – C3. 1/4" steel mallet dragged over multiple tines at various speeds.)

Waterharp_fx_mallet_metal_sweep_slow.nki (C1 – D2. 1/4" steel mallet dragged over multiple tines at slow speeds.)

Waterharp_fx_mallet_metal_roll.nki (A0 – D2. 1/4" steel mallets rolling over various tines.)

Waterharp_fx_mallet_rubber_sweep.nki (C1 – B4. Various soft/hard rubber mallets dragged over multiple tines at various speeds.)

Waterharp_fx_mallet_rubber_sweep_fast.nki (C1 – F3. Various soft/hard rubber mallets dragged over multiple tines at fast speeds.)



SINGLE HITS (MULTI-SAMPLES) (MALLET)

These are single percussive strikes and notes from various parts of the instrument, captured using soft felt, steel bar, hardwood, softwood, hard rubber and soft rubber mallets, as well as bare hands. You'll find lots of round-robin and velocity layering in these patches.

Waterharp_fx_shake&bake.nki (C0 – C4, loops, singles and 6x round robin. Hand-shaken while full of screws and really hot water. Shake-a-shake-a...)

Waterharp_hand_strike.nki (C1 – G1, 10-12 velocity layers, 10x round-robin)

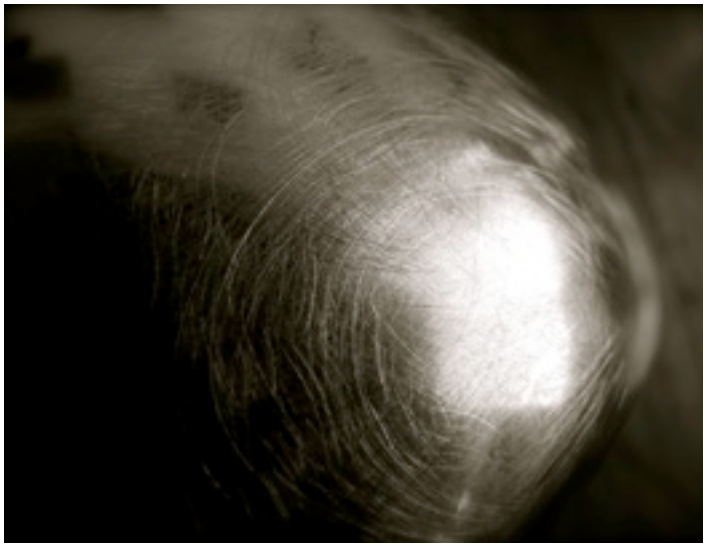
Waterharp_mallet_rubber_base_strike.nki (C1 – C2, 8-10 velocity layers, 6x round-robin. The bottom of the Waterharp, a pair of bare hands and a pair of superball mallets. We set mics up at the bottom and top (sound hole) of the instrument.)

Waterharp_mallet_metal_strike.nki (G-1 – C2, 5-7 velocity layers, 6x round-robin. 1/4" steel mallets striking 8 individual tines, covering 6 velocity layers and 6x round-robin.)

Waterharp_mallet_rubber_strike.nki (C0 – C2, 1-5 velocity layers, 6x round-robin and singles. Soft rubber superball mallets striking 14 individual tines, covering 6 velocity layers and 6x round-robin.)

Waterharp_mallet_wood_strike.nki (C0 – G2, 7- 9 velocity layers, 6x round-robin. Thin/thick/soft/hard wooden mallets striking 17 individual tines, covering 6 velocity layers and 6x round-robin.)

Waterharp_xfx_hydro_mallets.nki (B-1 – G1, 6x round-robin. 1/4" steel mallets striking striking 10 individual tines, covering 6x round-robin. Captured from the inside of the water chamber, captured using a 1" diaphragm hydrophone, while the instrument is full of water. These samples are mono, due to physical space limitations within the instrument. We could only fit one hydrophone inside at a time.)



SWEEPS AND FX 2 (MALLET)

These sweeping multi-tone effects are produced by dragging various mallets over multiple tines in a circular pattern, while spinning the whole instrument a half to full revolution by hand. The 'full' patches throughout this library have about a quart of water in the instrument. The motion of the water within the water chamber is what generates the multi-timbral pitch-bending and warbling effects, especially when the instrument is tilted, spun or shaken. We used soft felt, steel bar, steel comb, hardwood, softwood, hard rubber and soft rubber mallets.

Waterharp_fx_mallet_wood_sweep_fast.nki (C0 – D3)

Waterharp_fx_mallet_wood_sweep_medium.nki (C1 – B3)

Waterharp_fx_mallet_wood_sweep_slow.nki (C1 – G3)

Waterharp_fx_mallet_wood_sweep_short.nki (C1 – D3. Various soft/thick wooden mallets dragged over multiple tines at various speeds.)

Waterharp_fx_mallet_wood_thin_sweep_fast.nki (C1 – G3)

Waterharp_fx_mallet_wood_thin_sweep_med.nki (C1 – C7)

Waterharp_fx_mallet_wood_thin_sweep_slow.nki (C0 – B4. Various hard/thin wooden mallets dragged over multiple tines at various speeds.)

Waterharp_xfx_roll.nki (C0 – B1. By this time, we've beaten the poor thing to hell, so there isn't much left to do by toss it on the floor and give it a good kick. We guess this could be a called a sweeping effect, so we'll put it here.)

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Mike, Gregg and Chris

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